

ON TOUR WITH

Tor Esquivel

and RCA VICTOR



by Samuel Chotzinoff

TOSCANINI

*Rectitude, enthusiasm and a
violent yearning for truth are
the keys to man and musician*



Toscanini was born in this house in Parma, Italy



The future Maestro, aged 8, with his Aunt Clementina and his sister Cesira.

For the last ten years, except for postwar summer visits to Italy, Arturo Toscanini has been living uninterruptedly in Riverdale, a suburb of New York City, in a fine house overlooking the Hudson. In the living room of this house, engineers have installed a kind of super-gramophone with loudspeakers distributed in its four corners, and designed to give the Maestro the illusion of a concert hall when it plays recordings of his broadcasts in Studio 8-H of the National Broadcasting Company or test pressings of his RCA Victor Red Seal recordings. An entire wall of this living room accommodates hundreds of record albums, and a grand piano is at either end of the room to take care of the Maestro's everlasting urge to make music with his hands.

Upstairs in his studio there is another piano on which rest photographs of some of his musical idols. There is a picture of a benign Brahms sporting a heavy gold chain and looking with clear eyes out the window on a Viennese garden. Also one of Verdi as an old man, wearing what may be the Italian equivalent of a 10-gallon hat, and a cameo of Beethoven looking wild and dishevelled. On a nearby bookcase is a bust of Verdi, a facsimile of one the Maestro left behind him in his bombed-out house in the Via Durini, Milan. Perhaps of all his possessions Toscanini has regretted the loss of the Verdi most; and on a recent birthday his friends made a thorough search of the art shops in New York and succeeded in obtaining a copy.

In this pleasant house on the Hudson, the Maestro entertains his family, a few of his colleagues and those of his Italian friends whose record in the last twenty years has been 100% anti-fascist. The cuisine is strictly Italian, both for family and visitors, with water confined strictly to ablutions. Conversation is



Above, Toscanini as a young man of 20.

The picture below was taken when he was 34, and a rising conductor.



The famous conductor with his wife, Carla.

maintained mainly in Romance languages, and the American or English visitor must content himself with occasional snatches of translations. The atmosphere at these gatherings is tense with Latin emotion and voices rise high in pitch and vibrate with intensity denoting to the outsider sharp controversy and even violent animosity. What is often the surprise of the embarrassed and uncomfortable non-Latin guest when, upon inquiry, he finds that the subject under discussion was some commonplace like the weather, or the program of a recent symphony concert, and not, as the verbal battle had led him to believe, the fate of Italy, perhaps indeed, the fate of the civilized world.

Yet the fate of Italy and the civilized world is frequently the chief preoccupation of Arturo Toscanini, and during World War II took precedence over his concern with music. This the Maestro admits only occasionally, since it contradicts his oft-repeated assertion that he is a musician and nothing else. Of course, his entire career belies any such statement, and when that is pointed out to him, he shrugs his shoulders and takes refuge in the monosyllable, "MA!" This cryptic exclamation serves to put an end to argument of any sort. It could perhaps be interpreted as Walt Whitman's defiant "Do I contradict myself? Very well, then I contradict myself."

The Maestro contradicts himself unblushingly, and he does so because he is essentially a modest man and hates pretense. It is his conviction that to know music a single lifetime, no matter how

long a one, is hardly sufficient. To live music wholeheartedly requires, in his opinion, most of the musician's waking hours, hence very little time is left for the affairs of the world. And to be a good musician, one must also, in his opinion, be a good man. And to be a good man, one must be a free man, and to be that, one must live in a free world. It is true that sometimes one comes across a figure in the musical world whose life is an unaccountable contradiction of this philosophy. But even then Toscanini clings to his thesis. The man, he says, would have been a better musician had he been a better man. The late Richard Strauss is a case in point. Having come up against the German composer's more worldly side, Toscanini, during a certain stormy interview with the composer of "Salome," and torn between his admiration for the composer and his contempt for the person, said to him, with appropriate pantomime, "As a composer I take off my hat to you. As a man, I put back 10 hats."

Nor should anyone conclude that in his estimation of what he calls a man, Toscanini uses the usual petty gauge. A man, according to his—Toscanini's—lights, may be excused for anything except a lack of generosity and the want of the ideal of freedom. Wagner was selfish, vague on other's property rights and careless of the claims of husbands whose wives he coveted. However, these failings were as nothing compared with the liberal and revolutionary feelings which led him to a long and cruel exile from his native



land. Beethoven may have been irascible and fanatic. There is even a suspicion of his having knowingly sold the same composition to two publishers. But Beethoven deliberately kept his hat on before royalty, whereas Goethe, standing near him, obsequiously doffed his; and that gesture alone made him a man worthy of the "Eroica" symphony and "Fidelio." Happily there was one musician whose life and music, for Toscanini, were all of a piece, and that man was Giuseppe Verdi. "Verdi was an honest man in his life and in his music" Toscanini never tires of saying. "Read his letters and you will see that I am right. He spoke his mind to everyone, to peasant, to king, to the man who helped him in his early days of struggle, to his colleagues in the theatre. He was even honest in his evaluation of Wagner, whose great shadow left Verdi admiring, but impervious to its influence. To be *himself* at such a time was no easy thing. Verdi, honest to the core, knew instinctively in which direction the musical genius of Italy pointed. So he let Wagner go his way, and calmly and confidently went on his own. That's an honest man."

Superficially . . . an Ivory Tower

Superficially Toscanini seems to be inhabiting an ivory tower in America. For him the National Broadcasting Company created one of the great orchestras of the world. Three days a week the Maestro comes to Radio City for rehearsal, and at the studio he receives the deference due a great and legendary figure! The silence of death descends on the men of the orchestra the moment he appears before them, and under his exigent baton symphonies take on a splendor their composers never imagined, or perhaps *only* imagined. Those who are fortunate enough to obtain admission to the Saturday evening broadcast are there to listen and admire, and millions in all the corners of the earth share their enjoyment by

radio. Certainly such a musical existence could be deemed the crown of a great musician's long and epoch-making career. And it would be so deemed by Toscanini if he were, in fact, only the musician he claims to be. But there is that in this extraordinary Italian which denies him the refuge of an Ivory Tower.

It may be that it is not possible to separate the man from the musician in Toscanini, for he does not exist on two planes. You cannot touch the man without setting the musician in vibration, and you cannot analyze the musician except on the foundation of the man. The same rectitude, enthusiasm and violent yearning for truth are the roots of both.

The denial of liberty in whatever shape and form and by whatever name is to him a calamity which makes life unbearable and death preferable. Politics, economic philosophies, political theories and all the "isms" which agitate the souls of men are meaningless phrases to him. For him there exist only the elemental and inalienable rights of humankind. He did not clash with Mussolini merely because he was commanded to play the "Giovinezza;" he has never balked at playing the English National Anthem or the American. He defied Mussolini because the Italian dictator and fascism were an affront to the dignity of a man and artist; and he registered his defiance by staging what was in effect a sit-down strike. Time and again Mussolini made attempts at conciliation, but Toscanini resisted all importunities and propagandized, at great personal risk, against the usurping Italian government at the height of its power. But he did use his music as a weapon outside of Italy, when in 1937-38 he accepted an invitation to conduct the Palestine Orchestra! He had in mind the double purpose of aiding a persecuted race and flaunting his aid before the Italian fascists and their German imitators.



A Symbol of Freedom-loving Italy

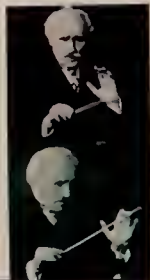
In a certain sense Toscanini's position in America during the recent war was in the nature of an Italian Government-in-Exile. Along with other Italian patriots Toscanini represented most vividly in America (and, by extension, in the rest of the world) that true, freedom-loving Italian spirit which finally vindicated itself in the great partisan uprisings in Milan and Turin. During these years he reflected in his behavior the varying courses of the war as a seismograph reflects the deep disturbances of the earth. The news of Allied setbacks or Italian fascist misdeeds would embitter his hours and he would lose all restraint over himself. At such moments he was not above taking a vicarious vengeance on his family, his friends, and his orchestra. This orchestra, which on happier days of victories played, as he admitted "like angels," could not please him, try as it might. But on occasion, such as the fall of Mussolini, which was announced suddenly and unexpectedly as he was waiting in the wings before his Saturday broadcast, Toscanini led his orchestra like a conquering general, with the men again playing angelically.

When Italy fell he conducted a special program—Beethoven's Fifth Symphony—which he called "Victory Act I." On V-E Day he repeated the Symphony as Act II, and he rejoiced in the final act of the Axis tragedy. And having impatiently rejected the blandishments of Hollywood to appear in the movies for some fabulous remuneration, he enthusiastically accepted the suggestion of our Office of War Information to make a propaganda film of Verdi's "Hymn of the Nations" to be exhibited in the liberated countries of Europe. He raised millions of dollars in war bond concerts, and in mammoth Madison Square Garden he conducted an orchestra of 200 and a chorus of 1,000, benefiting the American Red Cross to the extent of one hundred thousand dollars. And forgetting, most conveniently, his estimate of himself as "a musician only" he, for the first time in his life, rushed into print, and drafted along with other exiled Italian notables, a manifesto of Italian aims and purposes.

Political Honors Refused

Since the war's end the Italian people have offered Toscanini political honors which he has refused out of humility. At one time he was even talked of as Italy's first President, in the belief that of all the possible candidates for such an honor he was the one Italian who would be at least emotionally acceptable to the country as a whole. But the idea outraged Toscanini's very Italian sense of the fitness of things and brought to the surface his dogged conception of himself as a musician and nothing more.

Toscanini returned to Italy but only after what he termed a degenerate monarchy had been liquidated, like the degenerate fascist hierarchy before it. Until then he carried on in America by word of mouth, by pen, and with music, the fight which he has been waging all his life for the dignity and inviolability of man and art. But he still yearns for the moment when, amid the peace of a regenerated world, he can again give himself over completely to that art which he has jealously guarded from interference and contamination for more than half a century. One suspects, however, that in the eyes of his countrymen and the world he will be not only the greatest musician of his time, but also a shining member of that company which Heine called, "Soldiers in the Liberation War of Humanity."



Scorning totalitarianism, Maestro Toscanini made a historic appearance on the podium of the Palestine Symphony Orchestra. Accompanied by John F. Royall (extreme right), Vice President of NBC, he is welcomed by Branslaw Huberman (left), founder and conductor of the Palestine Symphony, and Chaim Weizmann, Zionist leader.



he instrument he fashioned

In Greek mythology the goddess Athena sprang full-grown from the brow of Zeus. Great symphony orchestras are not created so spontaneously. A decade, more or less, long was considered the yardstick-period for assembling, training and welding into a single unit a symphony that aspired to major ranking. Yet the NBC Orchestra, under the fantastic Toscanini touch, rose out of sheer nothingness in the late 'thirties to take its place almost immediately as one of the great symphonic organizations of all time—and thus defy the laws of man and nature.

This musical miracle was accomplished through a combination of factors—hard work, planning, the employment of distinguished conductors to assist in the preliminary training, and (above all) a calibre of talent for a new orchestra unequalled before in history. Toscanini, of course, was largely responsible, not only for fashioning the marvelous instrument itself, but for attracting the fabulous artistry it represented.

Invited by David Sarnoff, then President of the Radio Corporation of America and now Chairman of the Board, to come out of retirement and create—for radio—an orchestra of unsurpassed attainments, Mr. Toscanini acceded . . . and the rush was on.

News of the event electrified the musical and music-loving world. From all over the United States, from South America, from Europe, came applications from distinguished artists . . . more than 700 of them . . . for the coveted privilege of playing under the Maestro.

The 94 finally selected, after months of painstaking auditions, read like a "Who's Who" of music . . . members of world renowned string ensembles . . . instrumental stars . . . concert masters and first-desk performers . . . each a virtuoso player in his own right.

Months of drill . . . of rehearsals by various choirs and groups . . . climaxed by a "dress rehearsal" broadcast preceded the triumphant Toscanini debut on Christmas night of 1937.

An orchestra is a living thing. It undergoes change . . . it grows . . . it matures. So it has been with the NBC Symphony. After thirteen years, many of the original artists still remain. But in the interval new and brilliant musicians have come forward to supply additional polish, poise and vitality to the instrument Toscanini created. Today the orchestra is better, even, than it was in the beginning.



aturday night



Thirty seconds before 6:30 p.m. on a Saturday evening, a familiar figure in formal afternoon dress walks out briskly from the wings of Studio 8H, NBC's famous auditorium in Radio City, bows briefly to the surge of applause that greets him, mounts the podium, and stands with baton poised before some 100-odd musicians, also similarly dressed.

There is an expectant hush among the keyed-up, responsive audience as the seconds tick away. Then the baton begins its sweep, to usher in one of the great musical events of our time, a broadcast concert by the NBC Symphony Orchestra under the direction of Arturo Toscanini.

Over the past thirteen years, this feeling of expectancy has been shared by a million and a half radio listeners . . . in hamlet, town and city . . . throughout our own country, Canada, and many other parts of the world.

When the Maestro is scheduled to conduct, an empty seat is a rarity.

From three to four thousand requests for tickets are received each week by NBC, and are filled in rotation from available seating capacity. His ardent followers, unwilling to wait two and three years for tickets, have been known to offer as much as \$25 for a seat, while gate crashers resort to inspired heights of ingenuity in fruitless efforts to get in.

Striving for perfection, Maestro Toscanini keeps recordings of each broadcast for reference, studies acoustic levels for different sections, constantly experiments with microphone hook-ups. Once, seeking a certain effect, he placed a chorus in a rear corridor, offstage. On the air, the one-hour broadcast by the ensemble of virtuoso instrumentalists is the flawless, inspired performance which identifies the Toscanini touch. Behind it are three work-packed rehearsals of two and a half hours each.

Despite the tales about the Maestro's explosive temperament, he has not broken three batons in the past two years. His relationship with his musicians has been described as that of a sculptor with a handful of soft clay. Toscanini, playing on the sensibilities of his orchestra, is able intuitively to assess their reactions, and to obtain perfection as tangibly as an artist working in plastic.

During a broadcast, the microphones may pick up the Maestro's humming with the cello section, or his low-throated growl as he sings snatches of melody, though he tries to reform himself of these habits.

With a final sweep, the baton descends . . . *fine!* The thrilling performance is over. Maestro Toscanini retires backstage to rest briefly and meet a few invited guests. The studio audience, its enthusiasm expended in applause, departs quickly, sharing with the radio listeners in their homes the rare exaltation and the almost painful enjoyment of this superb ensemble of artists evoking in unison, at the will of one slight, white-haired figure, that which makes music a great human experience.

... *Toscanini's broadcasts*
with the
NBC
Symphony Orchestra
bring finest
in music
to millions







usic for the ages

...an

RCA VICTOR

recording

session



Thirty years ago, the Orchestra of La Scala in Milan, directed by Maestro Arturo Toscanini, clustered in front of the six-foot acoustic horn in RCA Victor's famous church recording studio in Camden, N. J., beginning an association which was to give to the world enduring recordings of musical masterpieces . . . stamped by the impeccable perfectionism and sensitive interpretation which are the hallmarks of this great conductor.

A modern recording session is a far cry from the historic event of thirty years ago. Since Maestro Toscanini brought together the NBC Symphony Orchestra, he has been recording exclusively with this ensemble. Tremendous technical advances have enhanced their superb artistry . . . have made each of their RCA Victor releases an exciting musical event.

Recording sessions are usually held in NBC's large Studio 8H or in Carnegie Hall because of their superior acoustics. They resemble broadcast rehearsals in their informality . . . the musicians in casual dress, often in shirt sleeves . . . the Maestro in his specially designed black alpaca coat, buttoned to the neck.

When the recording engineers are ready, word is passed to the Maestro, and he begins with the direction, "We will start, please, at . . ." Discipline is strict as the red light flashes on to indicate that a "take" is being made. A whisper, scrape of a foot, rustle of a sheet of music, the slightest sound, will spoil the "take," necessitating a retake which is expensive in time, energy, nerves, and money.

Selections are chosen for recording after their public performance, so that the ensemble is at its best in the work. The Maestro has previously determined the appropriate musical rests in the composition at which the side breaks may occur.

While the orchestra relaxes, the Maestro runs up the stairs to the control room, dons a white terry cloth jacket, fanning himself with a palm-leaf fan, and listens to playback of the take. He reacts strongly when he hears something that incurs his displeasure . . . if a flute is sharp, or an oboe comes in a split second too late, or he is dissatisfied with his tempo.

But when he obtains a beautiful, flawless performance, he is expansive, calls everyone, "My dear." Even then, the Maestro does not quickly approve a release. Pre-release sample records are sent to his home, where he will listen to them over and over until he is satisfied that those he has approved for release capture the tempo, spirit, and performance of the music exactly as the composer intended.



full dress

This picture of the orchestra, taken just prior to the start of the tour in NBC's famous Studio 8H, shows the musicians as they seldom appear at a broadcast, where formal afternoon wear is the custom.

The orchestra is shown with its normal complement of 14 first violins, 14 second violins, 12 violas, 10 cellos, seven string bass, three each of trumpets and trombones, two each of flutes, oboes, clarinets, bassoons; four French horns, an English horn, tuba, percussion in-



struments and tympani. A piano or celesta is used as required, and the orchestra is amplified from a reserve list if the composition calls for additional instruments. Musicians on the tour number 106 in total.

The stature of the ensemble of virtuoso instrumentalists is in no small measure due to its first desk men . . . principal artists who command their sections and perform solo passages as required.

The distinguished Mischa Mischakoff is concert master, and Max

Hollander, assistant. Principal artists include Edwin Bachmann, second violin; Carlton Cooley, viola; Frank Miller, cello; Philip Sklar, bass violin; Arthur Lora, flute; Paolo Renzi, oboe; Filippo Chignatti, English horn; Alexander Williams, clarinet; Leonard Sharrow, bassoon; Harry Clantz, trumpet; Neal Di Biase, trombone; Joseph Novotny, tuba; Arthur Berv, French horn; Edward Vito, harp; Joseph Kahn, piano; and Karl Glassman, tympani. Many appear elsewhere as soloists.



in your city . . . and on the air

The itinerary of the Tascanini—NBC Symphony concert tour is listed here, together with the local NBC network stations serving each area.

April 14	New York City	WNBC	May 7	San Francisco	KNBC
April 17	Baltimore	WBAL	May 9	Portland, Ore.	KGW
April 19	Richmond	WMBG	May 10	Seattle	KOMO
April 22	Atlanta	WSB	May 13	Denver	KOA
April 25	New Orleans	WSMB	May 15	St. Louis	KSD
April 27	Houston	KPRC	May 17	Chicago	WMAO
April 29	Austin	WOAI	May 19	Detroit	WWJ
		(San Antonio)	May 21	Cleveland	WTAM
May 1	Dallas	WFAA	May 23	Pittsburgh	KDKA
May 3 & 5	Pasadena	KFI	May 25	Washington, D.C.	WRC
	(Los Angeles)		May 27	Philadelphia	KYW



Almost everyone has encountered the complications of travel . . . making connections, transportation of luggage, up-set schedules, dining arrangements.

Multiply these individual experiences by those of a group including . . . 106 musicians, with priceless instruments to be protected and formal clothes to be kept immaculate, in addition to their normal living and recreational needs . . . a librarian with trunks of music, the scores for each instrument's part in each number to be played during the concert tour . . . technical, publicity and other business personnel and their equipment . . . traveling cross country for six weeks . . . in a tight schedule calling for 21 performances in 20 cities . . . and it may

chestra brought along a special carpenter to supervise these operations.

For most of the six-week tour, the special train serves as the "home" of the orchestra members. Housed in six Pullmans, augmented by two lounge cars and dining cars as needed, they spend their time comfortably aboard train.

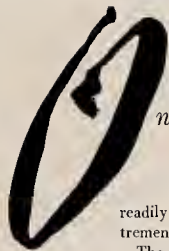
Despite their artistic temperaments and vocation, musical virtuosos are "just folks" when it comes to recreational and other offstage activities. Even those who had trouped the world's concert halls looked forward to their transcontinental trip, not alone as an artistic venture, but also as an opportunity to see the country.

Where possible, travel arrangements are made to permit sightseeing and trips to points of interest. Camera bugs have ample supplies of film. Courmets lick their chops in anticipation of famous eating places yet to be enjoyed.

Aboard train, reading and card-playing are major interests, with old standbys pinochle and bridge losing devotees to canasta. Most of the musicians are avid sports enthusiasts, and the coming baseball pennant races, based on reports from spring training camps, provide food for conversation.

For Maestro Toscanini and his party, a private car with its own chef and kitchen is provided, although he is sparing—almost spartan—in his diet.

Completing the tour train is a car for the crew . . . operating and service personnel required for the 8,593-mile trip. Despite the vastness of this project and the relatively short notice on which it was undertaken, railroads over which the tour special train was routed extended the most cordial cooperation in helping to assure its complete success.



n tour

readily be seen that this venture is a tremendous undertaking.

The fabulous treasury of priceless, irreplaceable instruments which the musicians have with them is in itself a travel complication. Except when safely under lock and key, such instruments are rarely out of their owners' sight. They are carried in special protective cases. Larger ones, such as the string bass, which must go in baggage cars, are shipped in ponderous, reinforced trunks. To pack and unpack, load and unload these and other large instruments, music stands, and other equipment, the or-

facts and figures

The three trunks whose loss would silence the orchestra are James Dolan's, symphony librarian, containing the scores for each instrument for every selection to be played on tour. Music stands for the 100-odd players also are carried on the train.

Father-son and brother combinations are not uncommon in the orchestra. Brothers Arthur, Harry and Jack Berv all play the French horn; Abe and Harry Edison, cello and percussion. Father-son teams are Paolo Renzi, oboe, and Paul, Jr., flute, and Saul Sharrow, viola, and Leonard, bassoon.

On tour with the NBC Symphony is Maestro Toscanini's own two-step podium, which he has used for the past ten years. It's 16 inches high, carpeted on top, with a small railing at the back; no built-in gadgets.

An estimated 125,000 people will attend the 21 concerts on Maestro Toscanini's first continental United States tour with an American orchestra. Many concerts were sold out immediately after they were announced.

Remo Bolognini, South America's most famous violin virtuoso, is a physical culture fan, boxer and wrestler. He followed his brother Enio to this country, after the latter came here with heavyweight boxer Luis Firpo.

Composers: Alan Shulman's cello concerto was given by the N. Y. Philharmonic; first viola Carlton Cooley has had over a score of works published; violinist Boris

Koutzen's "Solitude" was performed by the Philadelphia Orchestra.

There are gentlemen farmers galore among the orchestra, but double-bass Frank Sollner has the most unusual crop. Bee-keeping is his avocation. He owns 26 hives, which produce an average of 1,500 pounds of honey per season.

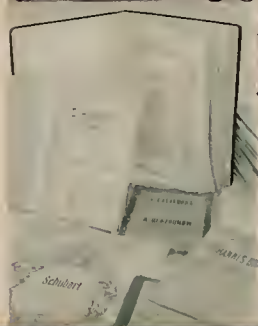
Not all the musicians are long-hairs: Violinist Charles Jaffe arranges, writes "pop" tunes; pianist Joseph Kahn appeared with "Chamber Music Society of Lower Basin Street;" string-bass Samuel Levitan toured with Red Nichols and "His Five Pennies."

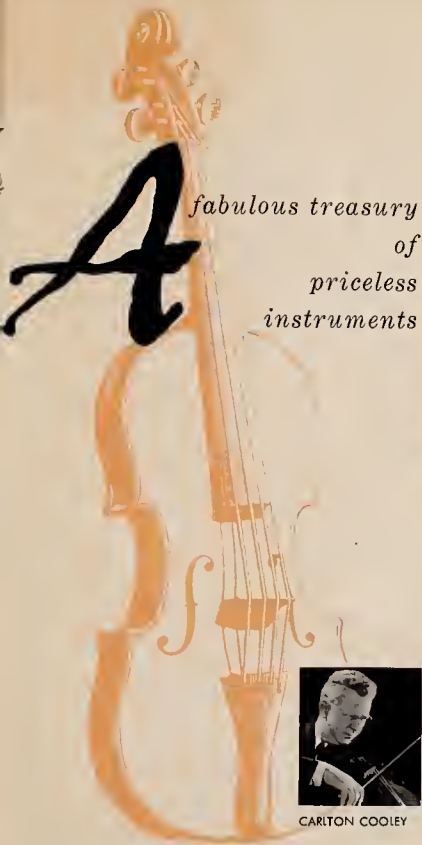
En route between cities, the musicians eat in dining cars (estimated tour meals—5,000—around two tons each of meat and vegetables, 125 pounds of coffee, 300 pounds of butter, 1,000 pounds of bread and rolls).

The NBC Symphony has its own operating personnel on the special train, including a carpenter to supervise the loading and unloading of properties; a personnel representative, a tour manager, and a treasurer.

Aboard train, the orchestra's recreational activities are much like other travelers', except for impromptu musical sessions. They read, play cards, go sightseeing when stopping over, and shoot pictures galore.

The Orchestra Special has complete newspaper facilities. A number of major correspondents travel with the orchestra, while papers en route are serviced locally from the train.





A fabulous treasury
of
priceless
instruments



MISCHA MISCHAKOFF

Concentrated on the stage during a performance by the NBC Symphony Orchestra is perhaps the world's most valuable collection of precious instruments... many of them antique masterpieces... valued at more than a quarter of a million dollars.

The most famous of these are the string instruments... notably the violins... creations of 17th and 18th century Italian artist-craftsmen... Stradivarius... Adrian, Joseph and Peter Cuarnierius... Amati... Cobessi... Rogieri... Gigli... Cagliano... Jorio... whose exquisite perfection, design and tone defy duplication.

To list all of these priceless instruments and their owners would take many pages. Among the best known are concertmaster Mischa Mischakoff's \$50,000 "Strad," ranking prize of his collection of rare old Italian violins; the equally precious, 217-year-old "Lamoureux" Stradivarius which youthful David Sarser acquired several years ago from Efrem Zimbalist; and a third masterpiece by the great Cremona violin-maker, owned by Stefan Sopkin.

While the antique violins are the most precious of the instruments in the orchestra, approaching \$8,000 in average value, other instruments, too, may run to thousands of dollars in value... even those that are relatively modern. Among these are first cello Frank Miller's nine-year-old Pilat, and an original "Sklar," the bass violin which first-desk Philip Sklar made himself. He has also created a cello, is currently working on a violin, and plans to fashion a whole string family.

Giorgio Compi cherishes... with cause... his \$15,000 Cuarnierius violin, presented to him by a group of American admirers. While serving with the International Red Cross in Italy, during the war, he was aboard a train machine-gunned by the enemy. One burst sent three 16-mm bullets crashing into the case, but the violin was unhurt.

Thus grow legends of the NBC Symphony's treasury of priceless instruments.



DAVID SARSER



CARLTON COOLEY



ARTHUR BERV



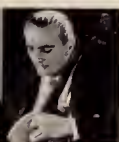
PHILIP SKLAR



EDWIN BACHMANN



PAOLO RENZI



FRANK MILLER



This dashing belle of 1906 thought her Victrola® talking machine the last word.



Without radio, the artistry of stars such as Jascha Heifetz would be lost to countless music lovers.



Victor Records brought into millions of homes Caruso's unforgettable Canio in "Pagliacci."

usic and the age of science

We are often reminded that we live in an age of scientific miracles . . . in a century whose first fifty years have seen more scientific progress than the preceding five thousand. No one doubts the material progress that has been made, but what of the effect of science on the arts? Toscanini's tour, bringing the great orchestra which radio created directly to the people, seems an appropriate occasion on which to examine this effect as it relates to music.

Before the turn of the century, the enjoyment of good music was limited to a privileged few. Symphony orchestras, where they existed, were heard only by a handful of city-dwellers. Those outside the great cities might hear a touring soloist once in a life-time.

All this was changed by a device which Thomas Edison invented, but which reached the stature of a musical instrument only under the guidance of a practical machinist and inventor named Eldridge Johnson. It was Johnson who founded the Victor Talking Machine Company, persuaded great artists like Caruso to make records. In a few years everyone who really wanted good music could have it—and millions did, through the medium of the "Victrola."

Still there were many to whom good music was denied, simply because they had never been exposed to it. It remained for radio to remove that final barrier. A significant milestone was the formation of the first radio network (National Broadcasting Company, 1926), and the subsequent broadcasting of the finest artists and orchestras to every hamlet and cross-roads.

Now, in television, the miracle of sight transmission has been added to the miracle of sound. As a new art form, it is just feeling its way. Yet the evidence is unmistakable that it will add to man's artistic understanding and enjoyment as surely as did its predecessors.

The phonograph . . . radio . . . television. Each is a circle in the ever-widening expansion of human communication. The chief reward of organizations like RCA, whose member companies have pioneered scientifically in all three media, is knowledge that the end result is not merely greater comfort or convenience . . . but finer living as well.

NBC's television version of "Madame Butterfly" won critical acclaim as new art form.



recordings

All selections are available on conventional 78 rpm records; many on 45 rpm, or 33 1/3 rpm, or both. The transfer of original 78 rpm masters to the newer speeds is a continuing process. Consult your dealer for the latest information, and prices.

BARBER

ADAGIO FOR STRINGS
NBC Symp. Orch. 78 RPM 11-8287

BEEETHOVEN

BEEETHOVEN AND PAGANINI ENCORES
13 Selections! NBC Symp. Orch. 78 RPM DM-590

CONCERTO FOR PIANO AND ORCHESTRA
No. 1, IN C, Op. 15; Anso Dorlmann, Pianist, NBC Symp. Orch. 78 RPM DM-1036
—45 RPM WDM-1036—33 1/3 RPM LM-1039

CONCERTO FOR PIANO AND ORCHESTRA
No. 3, IN C MINOR, Op. 37, Arthur Schnabel, Pianist, NBC Symp. Orch. 78 RPM DM-1016

CONCERTO FOR VIOLIN AND ORCHESTRA
IN D, Op. 41; Jascha Heifetz, Violinist, NBC Symp. Orch. 78 RPM DM-705

CORIOLAN OVERTURE, Op. 62
NBC Symp. Orch. 78 RPM 11-9023
Fidelio: **ABSCHUELLER, WO ELST DU HIM?**
Rose Bampton, Sop.; NBC Symp. Orch. 78 RPM 11-9110

LEONORE OVERTURE No. 1, IN C, Op. 138
B. B. C. Symp. Orch. 78 RPM 15945

LEONORE OVERTURE No. 3, Op. 72a
NBC Symp. Orch. 78 RPM DM-1098—45 RPM WDM-1098—33 1/3 RPM LM-1043 (reverse side: **DAPHNIS AND CHLOE SUITE No. 2**, Ravel)

OVERTURE TO CONSECRATION OF THE HOUSE, IN C, Op. 124; NBC Symp. Orch. 78 RPM DM-1267—45 RPM WDM-1267—33 1/3 RPM LM-6

SYMPHONY No. 1, IN C, Op. 21
B. B. C. Symp. Orch. 78 RPM DM-507

SYMPHONY No. 3, IN E-FLAT, Op. 55 ("Eroica")
NBC Symp. Orch. 78 RPM DM-1375—45 RPM WDM-1375—33 1/3 RPM LM-1042

SYMPHONY No. 3, IN E-FLAT, Op. 55 ("Eroica")
NBC Symp. Orch. 78 RPM DM-765

SYMPHONY No. 5, IN C MINOR, Op. 67
NBC Symp. Orch. 78 RPM DM-640

SYMPHONY No. 7, IN A, Op. 92
Philharmonic-Symp. Orch. of New York 78 RPM DM-317

SYMPHONY No. 8, IN F, Op. 93
NBC Symp. Orch. 78 RPM DM-908

BERLIOZ
ROMÉO ET JULIETTE, Op. 17 (Part II Excerpt)
NBC Symp. Orch. 78 RPM DM-1160—45 RPM WDM-1160—33 1/3 RPM LM-1019 (reverse side: **ROMÉO AND JULIETTE OVERTURE**, Tchaikovsky)

BRAHMS
CONCERTO FOR PIANO AND ORCHESTRA
No. 2, IN B-FLAT, Op. 83 Vladimir Horowitz, Pianist, NBC Symp. Orch. 78 RPM DM-740

SYMPHONY No. 1, IN C MINOR, Op. 68
NBC Symp. Orch. 78 RPM DM-875

TRAGIC OVERTURE, Op. 81
B. B. C. Symp. Orch. 78 RPM DM-507

VARIATIONS ON A THEME BY HAYDN, Op. 56a
Philharmonic-Symp. Orch. of New York 78 RPM DM-355

DUKAS
SORCERER'S APPRENTICE, THE
Philharmonic-Symp. Orch. of New York 78 RPM 7021

GROFÉ
—GRAND CANYON SUITE
NBC Symp. Orch. 78 RPM DM-1038—45 RPM WDM-1038—33 1/3 RPM LM-1004

HAYDN
SYMPHONY No. 88, IN G, Old B. and H. No. 13 NBC Symp. Orch. 78 RPM DM-454

SYMPHONY No. 98, IN B-FLAT
NBC Symp. Orch. 78 RPM DM-1025

SYMPHONY No. 101, IN D ("Clock")
NBC Symp. Orch. 78 RPM DM-1368—45 RPM WDM-1368—33 1/3 RPM LM-1038 (reverse side: **SYMPHONY No. 35**, IN D, K. 385 ("Haffner"), Mozart)

MENDELSSOHN
—MIDSUMMER NIGHT'S DREAM, A
(Incidental Music) NBC Symp. Orch.
Edna Phillips, Sop., and Women's Cho. 78 RPM DM-1280

MOZART
CONCERTO FOR BASSOON AND ORCHESTRA
No. 1, IN B-FLAT, K. 191
Leonard Sharrow, Bassoonist, NBC Symp. Orch. 78 RPM DM-1304—45 RPM WDM-1304—33 1/3 RPM LM-1030 (reverse side: **SYMPHONY No. 41**, IN C, K. 551 ("Jupiter"), Mozart)

DIVERTIMENTO FOR STRINGS AND TWO HORNS
No. 15, IN B-FLAT, K. 287, NBC Symp. Orch. 78 RPM DM-1355—45 RPM WDM-1355—33 1/3 RPM LM-13

Magic Flute, The: **OVERTURE**
B. B. C. Symp. Orch. 78 RPM 15190

SYMPHONY No. 35, IN D, K. 385 ("Haffner")
NBC Symp. Orch. 78 RPM DM-1172—45 RPM WDM-1172—33 1/3 RPM LM-1038 (reverse side: **SYMPHONY No. 101**, IN D ("Clock"), Haydn)

SYMPHONY No. 40, IN G MINOR, K. 550
NBC Symp. Orch. 78 RPM DM-631

SYMPHONY No. 41, IN C, K. 551 ("Jupiter")
NBC Symp. Orch. 78 RPM DM-1080—45 RPM WDM-1080—33 1/3 RPM LM-1030 (reverse side: **CONCERTO FOR BASSOON AND ORCHESTRA**
No. 1, IN B-FLAT, K. 191, Mozart)

PAGANINI
BEEETHOVEN AND PAGANINI ENCORES
13 Selections! NBC Symp. Orch. 78 RPM DM-590

RAVEL
DAPHNIS AND CHLOE SUITE No. 2, NBC Symp. Orch. 78 RPM DM-1374—45 RPM WDM-1374—33 1/3 RPM LM-1043 (reverse side: **LEONORE OVERTURE No. 3**, Op. 72a, Beethoven)

ROSSINI
Barber of Seville: OVERTURE
Philharmonic-Symp. Orch. of New York 78 RPM 7255

Italiano in Algeri, L': OVERTURE
Philharmonic-Symp. Orch. of New York 78 RPM 14161

ROSSINI OVERTURES 15 Selections!
NBC Symp. Orch. 78 RPM DM-1037
45 RPM WDM-1037—33 1/3 RPM LM-1044

Scala di seta, La: OVERTURE
B. B. C. Symp. Orch. 78 RPM 15191

Semiramide: OVERTURE
Philharmonic-Symp. Orch. of New York 78 RPM DM-408

THREE ROSSINI OVERTURES
B. B. C. Symp. Orch. and Philharmonic-Symp. Orch. of New York 78 RPM DM-825

William Tell: OVERTURE
NBC Symp. Orch. 78 RPM DM-405—45 RPM WDM-405—33 1/3 RPM LM-14 (reverse side: **THE SKATERS WALTZ**, Waldeufelt)

SCHUBERT
SYMPHONY No. 9, IN C
NBC Symp. Orch. 78 RPM DM-1167
45 RPM WDM-1167—33 1/3 RPM LM-1040

SCHUMANN
OVERTURE TO MANFRED, Op. 115
NBC Symp. Orch. 78 RPM DM-1287—45 RPM WDM-1287—33 1/3 RPM LM-6

SOUSA
STARS AND STRIPES FOREVER
NBC Symp. Orch. 78 RPM 11-9188

STRAUSS, JOHANN, JR.
ON THE BEAUTIFUL BLUE DANUBE—Waltz
NBC Symp. Orch. 78 RPM 11-8580

TRITSCHE-TRATSCH POLKA
NBC Symp. Orch. 78 RPM 11-9188

TCHAIKOVSKY
—CONCERTO FOR PIANO AND ORCHESTRA
No. 1, IN B-FLAT MINOR, Op. 23
Vladimir Horowitz, Pianist, NBC Symp. Orch. 78 RPM DM-800

MANFRED, Op. 58 (Symphonic Poem)
NBC Symp. Orch. 78 RPM DM-1372—45 RPM WDM-1372—33 1/3 RPM LM-1037

ROMÉO AND JULIETTE OVERTURE
NBC Symp. Orch. 78 RPM DM-1178—45 RPM WDM-1178—33 1/3 RPM LM-1019 (reverse side: **ROMÉO ET JULIETTE**, Op. 17 [Part II Excerpt], Berlioz)

—SYMPHONY No. 6, IN B MINOR, Op. 74
1° "Poétique"; NBC Symp. Orch. 78 RPM DM-1281—45 RPM WDM-1281
33 1/3 RPM LM-1036

THOMAS
Mignon: OVERTURE
NBC Symp. Orch., Arthur Berv, Horn Solists 78 RPM 11-8545

VERDI
Forza del destino, La: OVERTURE
NBC Symp. Orch. 78 RPM 11-9010
Traviata, La: PRELUDES TO ACT I AND ACT II
NBC Symp. Orch. 78 RPM 18080

WAGNER
Götterdämmerung, Die: BRÜNNHILDE'S IMMOLATION
Helen Traubel, Sop.; NBC Symp. Orch. 78 RPM DM-978

Götterdämmerung, Die: SIEGFRIED'S RHINE JOURNEY AND FUNERAL MUSIC
NBC Symp. Orch. 78 RPM DM-853

Lohengrin: Act I: PRELUDE
NBC Symp. Orch. 78 RPM 11-8807
Meistersinger, Die: PRELUDE
NBC Symp. Orch. 78 RPM 11-9385

Parafire: PRELUDE AND GOOD FRIDAY SPELL
NBC Symp. Orch. 78 RPM DM-1376—45 RPM WDM-1376—33 1/3 RPM LM-15

—WAGNER PROGRAM, A (3 Selections)
NBC Symp. Orch. 78 RPM DM-1135

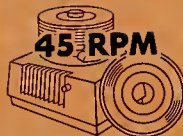
—WAGNERIAN EXCERPTS 15 Selections!
Philharmonic-Symp. Orch. of New York 78 RPM DM-308

WALDTEUFEL
SKATERS WALTZ, THE
NBC Symp. Orch. 78 RPM 11-8949—45 RPM WDM-1376—33 1/3 RPM LM-14 (reverse side: **William Tell: OVERTURE**, Rossini)

WEBER
Freischütz, Der: OVERTURE
NBC Symp. Orch. 78 RPM 11-9172

—INVITATION TO THE DANCE, Op. 65
B. B. C. Symp. Orch. 78 RPM 15192

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William Steinberg
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Arturo Toscanini
Frieder Weissmann

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Paganini Quartet

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RCA Victor Chorale
Trapp Family Choir

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'Cellists

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Emanuel Feuermann
Pierre Fournier
Edmund Kurtz
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Harpist

Marcel Grandjany

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Virgil Fox

Pianists and Harpsichordists

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José Iturbi
Byron Janis
William Kapell
Wanda Landowska
Arturo Michelangeli
Benno Moiseiwitsch
Francis Poulenc
Artur Schnabel
William Schatzkammer
Artur Schnabel
Solomon

First Piano Quartet
Luboshutz and Nemenoff
Whitemore and Lowe

Violinists

Mischa Elman
Jascha Heifetz
Fritz Kreisler
Yehudi Menuhin
Nathan Milstein

Violist

William Primrose

Vocalists

Sopranos

Licia Albanese
Rose Bampton
Erna Berger
Eileen Farrell
Kirsten Flagstad
Barbara Gibson
Dorothy Kirsten
Miliza Korjus
Lotte Lehmann
Jeanette MacDonald
Dorothy Maynor
Zinka Milanov
Patrice Munsell
Jarmila Novotna
Lily Pons
Rosa Ponselle
Eleanor Steber
Maggie Teyte
Helen Traubel
Margaret Truman

Mezzo-Sopranos

Cloe Elmo
Nan Merriman
Gladys Swarthout

Blanche Thebom
Kerstin Thorborg

Contralto

Marian Anderson

Tenors

Jussi Bjoerling
Enrico Caruso
Richard Crooks
Giuseppe Di Stefano
Beniamino Gigli
Allan Jones
Mario Lanza
John McCormack
Lauritz Melchior
James Melton
Jan Peerce
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*These fine automatic instruments
combine all three record speeds*

*AM and FM radio
superb television*

In this group of magnificently styled, superbly engineered combination instruments you will find a calibre of performance on a par with the great artists who have long chosen RCA Victor to record their music. In addition to radio and television, each instrument on this page includes *two* separate record changers to insure *finest* reproduction of all record speeds.



RCA VICTOR S1000... Finest of all RCA Victor receivers. Within the magnificent Chippendale cabinet is 16-inch Eye Witness television... AM, FM, Short-wave radio... a "45" automatic changer... and a separate changer which plays 78 rpm or 33 $\frac{1}{3}$ records automatically in mixed sizes of some speed.

RCA VICTOR TA-129... Charming 18th Century cabinet with 12 $\frac{1}{2}$ -inch Eye Witness television. Has the "Close-up" Control... enlarges your picture at a touch of a button. One changer plays 78 rpm or 33 $\frac{1}{3}$ rpm records. A separate automatic changer plays 45 rpm records. Powerful AM-FM radio, too.



RCA VICTOR TA-169... Complete home entertainment in a luxurious Period console cabinet. Has wonderful 16-inch Eye Witness television. RCA Victor AM-FM radio. Two automatic record changers... one for "45" and another to play either 78 rpm or 33 $\frac{1}{3}$ records in mixed sizes of the same speed.



RCA VICTOR TA-128... A sensational home entertainment value. Large, 12 $\frac{1}{2}$ -inch Eye Witness television. Plays all record speeds. One automatic changer plays 78 or 33 $\frac{1}{3}$ rpm records. Another plays 45 rpm records... (no spindles to change). Powerful AM-FM radio. Beautiful cabinet in Period styling.



"Fascinating... remarkably faithful reproduction of recorded music," says Maestro Toscanini of the 45-rpm record-playing system.

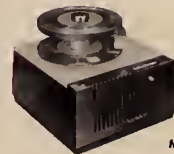
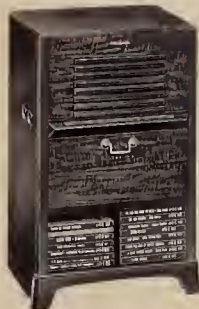
You'll enjoy your favorite RCA Victor record artists more when you hear them on these fine new instruments designed by the same engineering staff that created their records. There is a wide range of models to choose from. Whether you select a high- or low-priced instrument, you will have the benefit of RCA Victor's unequalled experience and skill.



MODEL 45-J . . . This amazingly inexpensive "45" record changer attachment plays through any radio, phonograph or television set. Plays up to ten, 7-inch records automatically. Complete with cord and input jack for attaching.



MODEL 9-Y-51 . . . The perfect combination! Radio and Victrola "45" phonograph in attractive deep maroon plastic cabinet. Ideal size for small apartments. It's the lowest priced Victrola combination ever, with automatic changer.



MODEL 9-W-51 . . . Only 28 inches high, 18 1/4 inches wide, this tiny "45" radio-phonograph combination is ideal for homes with limited space. It has the powerful performance of much larger sets. "Golden Throat" acoustical system.



MODEL A-106 . . . A luxuriously styled Victrola radio-phonograph . . . plays all speed records, automatically! Two separate record changers for finest record enjoyment! Powerful RCA Victor AM-FM radio! "Golden Throat" tone system! Ample record storage! Eighteenth Century cabinet finished in a choice of walnut, mahogany or blond.

MODEL A-78 . . . A modestly priced Victrola radio-phonograph for complete musical enjoyment. Beautifully styled. Traditional cabinet. Plays records of all speeds. Two separate automatic record changers. Powerful RCA Victor AM-FM radio offers added pleasure. Has "Golden Throat" tone system. Ample record storage space, too.



From the very first radio concert of the NBC Symphony Orchestra under Toscanini's direction—Christmas Day, 1937—the National Broadcasting Company and the individual stations which comprise the nation's first network have received thousands of letters from their listeners asking that Maestro Toscanini take the orchestra on a tour of the nation. This year it has become possible to accede to these requests from our listeners and from the many others who enjoy the great music of this orchestra on RCA Victor records. Our great regret, of course, is that the orchestra and Maestro Toscanini cannot visit all the cities from which invitations have been extended to us.

The size and the resources of our great country left an indelible impression upon Maestro Toscanini when he made his first tour of the United States thirty years ago with the orchestra of La Scala in Milan.

But it was the spirit of freedom and the desire for peace which all Americans share that affected him most profoundly.

The National Broadcasting Company is warmly appreciative of the fine support of its local stations, the press, the local concert managements and the civic leaders and music lovers which have made this current tour possible. It has been our privilege through the cooperation of our NBC stations to bring Maestro Toscanini's unmatched music to countless millions of radio listeners and television viewers. We hope that the future will make it possible for us at NBC to continue to share this privilege with all of you for a long time.



PRESIDENT

NATIONAL BROADCASTING COMPANY

NBC